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sources, and the several schools are prosperous. There are the Pennsylvania Academy of Fine Arts, which is free; the School of Design for Women, under Miss Crosdale, with two hundred pupils; and the Pennsylvania Museum, which has the finest industrial art collection in this country, reminding one of South Kensington. An effort is being made to establish an industrial art school in connection with the Museum. Mr. Door, the Secretary, and his co-laborers are working for this. They have had classes for the last two years."

Prof. Ives gave an instance of the direct influence of such a collection on the mechanic arts, as illustrated by a blacksmith at Phoenixville, who saw here Raphael's designs of foliated ornament, and studied and reproduced them in forged iron, which in mechanical execution compared well with Belgian work. How Mr. Ruskin would like that! The artistic blacksmith of the future is one of the probabilities of American art.

"There is the old-established Franklin Institute," continued the Professor, "which also gives instruction in industrial art. I shall look for the results of work here with great interest, and if all these schools were consolidated in point of space, and united in effort, probably the best work in this country would be done in Philadelphia."

I asked about Baltimore, remembering that the Maryland Institute has one of the oldest art-schools in the United States, and learned that President Bond is working great changes, and the school will no doubt be brought up to the standard which its age would warrant one in expecting. At Cornell University, to go back to New York, no special provision is made for art work. Several thousand photographs, illustrating architecture, sculpture, and painting, are arranged in groups according to the countries and schools which they represent. Free-hand and technical instruction are given to students in the scientific and architectural classes. At the Ingham University for Women at Leroy, New York, is a College of Fine Arts in successful operation. The drawing-classes, under Prof. Stanton, and painting, under Prof. Willey, were established several years ago and are doing good work. The College of Fine Arts of Syracuse University, under Prof. Comfort, is doing earnest work, and could do much more if it had more of the financial support necessary. A certain amount of money is the breath of life to an art school, and the sooner the community perceives this need and responds to it, the better for both school and public.

I turned the interrogation points on Cincinnati, and heard, what the readers of THE ART AMATEUR already doubtless know, that the Cincinnati School of Design has attracted more attention than any other in the country, and been more talked about, mainly on account of the decorative art work introduced and carried on with so much enthusiasm by Mr. Pitman, of the wood-carving department. "The annual exhibition last spring showed a large amount of drawing, under the teaching of Mr. Noble, indicative of earnestness on the part of the students. The ladies of the Decorative Art Society and the Pottery Club are working with enthusiasm and in a very sincere spirit. At Chicago the School of Design is being re-organized into an Academy of Fine Arts, by the exertions of Mr. French, the Secretary, and the Industrial University at Champagne, Illinois, has an Art Department in which they combine industrial and fine art instruction. I don't like to make the distinction; all sincere art is 'fine,' but we use the word for want of a better term."

"And so you think the outlook encouraging?" I asked.

"Yes, indeed; a vast amount of hard work is being done, and hard work must tell. It seems to me that one of the best possible means of improvement would be an annual national art exposition, where representative work of all the schools should be collected. The chance thus afforded for comparison of results and suggestion would be an invaluable impulse to the art growth of this country."

I did not ask Prof. Ives about the work in St. Louis, being able to speak of that from two years' personal observation. The art schools of that city have been a school established by Conrad Diehl, some years ago, now discontinued; the St. Louis School of Design, lately closed; and the Department of Art and Design of Washington University. The late munificent gift

of one hundred and fifty thousand dollars to this institution, from Wayman Crow and others, for the establishment of a gallery and museum, will result in the establishment, in St. Louis, of facilities for art study second to none in the country. The Department of Art and Design, under the auspices of the University, is now a separate school, under the name of the St. Louis School of Fine Arts. This school is the result of five years of earnest and well-directed effort on the part of Prof. Ives, under whose charge what was merely a class in the Scientific Department has grown to a school which attracts the best working materials, not only from the city but elsewhere. Last year four hundred and six pupils were in attendance, one hundred and four of these belonging to the evening class. For the public, general lectures have been added to the regular class-lectures, and an accurate indication of the growing interest lies in the fact that the usual audience of about seventy-five, which listened to the first lectures given four years ago, was increased to four and five hundred during the last winter. Most of these lectures were illustrated. Prof. Ives has spent his vacations for some years past in Europe, in the interest of the school, and until this summer has known by actual observation more of the methods and results of foreign schools than of those of his own country. The result is shown in the high grade of art work done in St. Louis. A large addition was made to the collection of casts for the school last year, and also a collection of several hundred carefully-selected autotypes, illustrating the works of the greatest masters and schools from the middle of the fifteenth century down to 1878. These are mounted and hung in the painting and life class-rooms, in sets of one hundred each, and changed as often as required. An idea of Prof. Ives for promoting general art education is to have collections of autotypes numbering fifty each, with catalogues and notes of reference, placed on exhibition in smaller towns for one or two weeks, and thus kept in circulation.

CALISTA HALSEY.

A NEW ART SCHOOL IN WASHINGTON.

WASHINGTON, October, 1879.

At last we have an art school in Washington. Not the grand Corcoran School, which waits, as most things in the capital wait, on the action of Congress in the payment of that back rent due for the use of the building during the war, but an unpretentious and earnest beginning by the artists themselves. The Art Society has taken the matter in hand, and an art school was opened in rooms in Vernon Row, on October 1st, under the auspices of the society, and the immediate charge of Mr. E. C. Messer. Antique and life classes have been opened both day and evening, at rates of tuition so low that it is practically free. It is a move in the right direction, and will be a benefaction to amateurs whose art training so far has consisted mainly in the careful copying of pictures in the Corcoran Gallery. Without the slightest wish to underrate the value of the gallery and the great stimulus which it has been to the cause of art in Washington as a liberal educator of public taste, I cannot help thinking that it has sometimes been enervating rather than stimulating to beginners. The tendency is not so much to learn to draw as to make pictures, and I fancy that when the young students who occupy the gallery on a working-day forsake Charlotte Corday for the living, breathing model of the life class-room, they will find themselves in a new atmosphere.

CALISTA HALSEY.

Art News.

HOME.

Frank B. Carpenter has painted a portrait of his daughter, Florence, in the old English costume of a hundred years ago.

A plaster cast of an aboriginal clay tablet, said to have been found lately in an excavation fifteen feet below the surface, has been received by G. L. Feuardent, of Lafayette Place. It measures 3½ by 2½ inches, and is a quarter of an inch thick. On one side there are two lines of six characters each, and a representation of a bow and arrow. An incised rectangular border runs round the field near the edge of the tablet. On the reverse there is a square with diagonals. The characters resemble the Celtiberian ones.

T. J. Wheatley, who for a year past has been quietly experimenting in underglaze painting, has organized the pottery manufacture in Cincinnati. This will afford favorable conditions for the work of other students in ceramics, enabling them to give art pottery a place among the other productive industries of that city. Mr. Wheatley's work is all underglaze painting. There is in it a remarkable promise. He has apparently grasped the principle of the Haviland faience, and to reach the Haviland degree of fineness and brilliancy seems to be simply a matter of time and experience.

Two pictures by Michael Munkacsy have lately attracted notice in New York. Both are Parisian interiors. One, placed in the gallery of Knoedler & Co., and since sold for \$7,500, represents a pleasant family scene, "In the Morning Room;" the other, admirably depicting a "Visit to the Baby," has been added to the Stewart gallery at a cost of \$15,000.

J. G. Brown is richly supplied with studies in pencil and oil, the result of his summer labors at Southampton, L. I., and in the backwoods of Maine. He has lately been working on "Music Hath Charms," which shows a couple of boys seated on an old wine box, one listening to the other, who plays on a jew's harp.

It is expected that the Metropolitan Museum of Art will not be opened till next Spring, owing to the great length of time required for the immense labor of arranging the collections.

H. H. Moore is painting a good-sized picture of a dozen figures playing at blind man's buff in a garden.

Landscapes with figures will furnish occupation this winter for George Inness, who spent most of his summer at Durham, Conn.

Mr. Wyant, Mr. Satterlee, William Hart, Mr. Robbins, Mr. Bristol, Mr. Bonner, and others, spent more or less of the season among the Adirondacks, and returned well equipped with landscapes and other sketches. Mr. Hart has been making studies for cattle work, and Mr. Satterlee brings sketches of interiors and quaint characters among the people.

BOSTON NOTES.

The unveiling of the Quincy Statue and the Emancipation Group were the chief art events of October.

The admirable loan collection upon exhibition at the Art Museum throughout the summer has been broken up. In the vacancy thus left in the new wing of the Museum the friends of the late Mr. Hunt are endeavoring to have a collection of his productions hung, not only as a tribute to the great artist, but for the benefit of many who, as usual, hardly realized the treasure they possessed till it was lost, and are anxious to become better acquainted with his works.

There are several other exhibitions of importance proposed for the coming winter, among the rest one of the works of Hammet Billings.

Apropos of the suggestions lately made by Mr. Kimball, the giver of the Emancipation Group, and J. M. Jarvis, there is an earnest endeavor on foot to secure the appointment of a permanent committee for the decoration of the city with appropriate monuments.

The Decorative Art Society has moved into new and commodious apartments, and opened a school of art needlework, under the most auspicious circumstances. The instructor comes from an important position in the London school.

The Massachusetts Normal Art School has opened for its winter term with full classes. The art school of drawing at the Museum has undergone a few changes. Mr. Champney and Mr. Stone have returned to their studios, and their positions are filled by Messrs. Crowninshield and Grundmann. Lectures in anatomy will be continued, though it will prove almost impossible to supply the place formerly occupied by the late Dr. Rimmer. The monthly tuition has been raised \$5, the yearly sum remaining the same.

Ernest Longfellow, the artist son of the poet, has returned from his long residence abroad and opened a temporary studio in Boston while preparing for himself an artistic and elaborate apartment in Cambridge.

There was considerable excitement aroused over the auction sale of the original of "The Miracle of the Slave," bequeathed to the late Joshua B. Smith by Senator Sumner.

Smith College, Northampton, claims an admirable production of the late Mr. Hunt's, which there seems no doubt that he intended for it, and which he completed but a short time before his death; but there is a question among the heirs as to whether it is necessary or advisable to give it up.

The life of Mr. Hunt is being compiled by his brother, Leavitt Hunt, and to facilitate the most complete record an appeal is made to all who may have enjoyed a personal acquaintance with the artist to forward to his brother any characteristic incident that may have come under their knowledge.